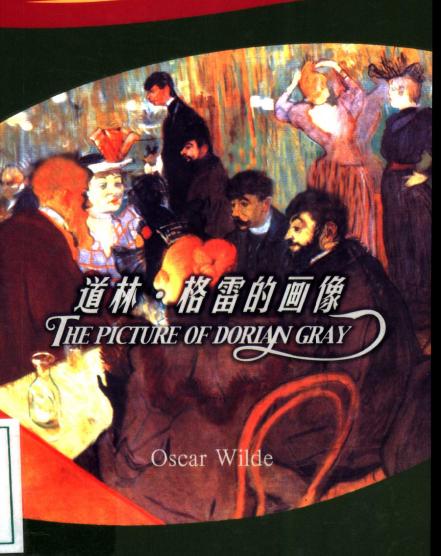
英美文学经典丛书 English & American Classics

大学生必读



青岛出版社

### THE PICTURE OF DORIAN GRAY 道林・格雷的画像

Oscar Wilde

顾问方 主编 孔庆华 副主编 陈 艳 徐品晶 注 释 孟宪华

青岛出版社

#### 图书在版编目(CIP)数据

道林·格雷的画像/(英)王尔德(Wilde,(),)著;孟宪华 注释,一青岛,青岛出版社,2003 (大学生必读英语经典名著)

ISBN 7-5436-2865-1

1.道... Ⅱ.①王...②孟... Ⅲ.英语一语言读 物,小说 ₹ 11319.4.1

中国版本图书馆 CIP 数据核字(2003)第 028666 号

名 道林・格雷的画像

作 者 Oscar Wilde 注 释 孟宪华

出版发行 青岛出版社

社 址 青岛市徐州路 77 号(266071)

邮购电话 (0532)5814750 5840228

责任编辑 曹永毅

**装帧设计** 张小玉 **出版时间** 2003年6月第1版 2004年3月第2次印刷

印 刷 青岛星球印刷有限公司

**开 本** 32 开(787×960mm)

印 张 8.625

字 数 210 千

ISBN 7-5436-2865-1

价 11.00 元

(青岛版图书售出后发现倒装、错装、字迹模糊、缺页、散页等质量问题,请寄回承 印公司调换。地址:胶南市珠山路 120号 电话:0532-8183519 邮编:266400)

# 序 言

一个民族由于文学的产生,语言的色彩因而更丰富,语言的表现力更生动了。在文学的民族宝库中蕴藏着民族语言的精华。在不同的人生场合,我们有所感悟、有所感慨时,往往会感激古人,把我们想倾吐而又不知该怎么说的,表达得那么贴切、精辟,如同自己的肺腑之言。例如:"同是天涯沦落人,相逢何必曾相识。""不识庐山真面目,只缘身在此山中。"

我们甚至不曾意识到我们的日常谈吐中已融入了代代相传、都有来历的语言,而且多不胜举,像"割鸡焉用牛刀"(《论语·阳货》),"人言可畏"(《诗·郑风·将仲子》),"战战兢兢"(《诗·小雅·小旻》),"勾心斗角"(《阿房宫赋》),"三思而行"(《论语·公冶长》)等等。孔子自述"三十而立,四十而不惑,五十而知天命"(《论语·为政》);我们借以表达人已进入某一阶段时,就说"而立之年"、"不惑之年"、"知命之年"。

英美文学中的佳句、警句,同样显示出进入日常语言的亲和力。例如:美国期刊《时代》(Time,2002,12,23)发表专文推荐可能为奥斯卡年度最佳外语片的《对她说》(Talk to Her),文章标题脱胎于《第十二夜》开头第一句"If music be the food of love,play on",作者巧妙地把它

改为"If Conversation Be the Food of Love, Talk On"("如果谈话是爱情的食粮,谈下去吧")。

第二次世界大战期间,英国首相邱吉尔访美,呼吁大力援助战争物资,引用了狄更斯笔下的孤儿奥列佛·退斯特,在儿童收容所中饥饿难忍,端起一只空碗,向掌勺的人发出的那一声迫切的呼吁:"Give me more!"(再添一些吧!)借助于这文学背景,在座的议员们为之动容,演讲收到了非常好的效果。

明白了一个民族的语言精华蕴藏在他们优秀的文学作品中,也就可以理解我们编写这套"英美文学经典丛书"的宗旨所在了。因为对于广大英语学习者来说,掌握了基本词汇量,攻克了语法等难点,具备了一定的阅读能力,又有志于进一步提高自己的英语修养,从而对于英语能有更深入、更亲切的认知,那么广泛阅读,尤其是有选择地精读优秀的英美文学,可说是不二法门了。



## 导 读

奥斯卡·王尔德(Oscar Wilde, 1854 - 1900)是 19 世纪末英国唯美运动的代表人物,是一位十华横溢的剧作家、小说家、诗人和文学批评家。他出生于爱尔兰的都柏林,父亲是位有名的眼科医生,母亲在文学上造诣威深。他最初求学于三一学院,继而受教于牛津大学并于 1878年毕业。在牛津期间他就成了沃尔特·佩特(Walter Pater)的忠实追随者并深受其美学思想的影响。他学识渊博,加之装束怪异,谈吐幽默中见机智,生活放荡不羁,因而迅速成为唯美运动的代言人,为倡导"为艺术而艺术"的基本理论而奔忙。为了宣传他的美学观点,他曾两度去美国演讲。但正当他的文学事业如火如荼地发展的时候,却于 1895 年因为同性恋行为而被判处两年劳役,1897年出狱后隐姓埋名穷困潦倒地生活在法国,于 1900年病逝巴黎。

王尔德的生命虽然只有短暂的 46 年,但文学成就却硕果累累。他是举世公认的唯美主义运动的代言人和实践者,而且在文学创作上还显示出多方面的才能,出版的主要作品包括诗作《诗集》(Poems, 1881),《快乐王子童话集》(The Happy Prince & Other Tales, 1889),中篇小说《道林·格雷的画像》(The Picture of Dorian Grey, 1891),

独幕剧剧本《莎乐美》(Salomè, 1892)。他的主要剧作包 括《温德米尔夫人的扇子》(Lady Windermere's Fan, 1892),《无足轻重的女人》(A Woman of No Importance, 1893), 《理想丈夫》(An Ideal Husband, 1895) 和《真诚的重 要性》(The Importance of Being Earnest, 1895)。他的作 品总能因其机智幽默、简洁凝练和针砭时弊而给读者留 下极深的印象。

《道林·格雷的画像》是王尔德的惟一一部小说,也是 他美学思想的全面体现,因此已被认为是唯美主义小说 中的力作。故事围绕着年轻而又漂亮惊人的道林·格雷 展开。後美的格雪立即激起画家霍华德的艺术想像力并 成了画家最喜欢的模特,霍华德为他画的巨幅肖像使格 雷意识到自己异常的美。新结识的朋友亨利·华顿勋爵 对青春、美丽的赞扬又使他意识到青春易逝,美貌难恒, 于是他表示原用灵魂作交换以保持自己的青春俊美,而 让肖像代他承受岁月的痕迹。他的愿望真的奇迹般地实 现了,在亨利勋爵的不断影响下,格雷成了新享乐主义的 实践者。他爱上了年轻的女演员西比尔•苇恩,结果他的 粗暴导致了西比尔的自杀,对此他不仅不自责,反而把这 一悲剧性事件当成浪漫故事。从此追求享乐成了他生活 的惟一目标,许多接近他的人也都因为他堕落、放荡的生 活方式而变得或声名狼藉或身败名裂。后来他竟然丧心 病狂地杀死霍华德并毁尸灭迹。就这样他一直过着双重 生活,虽然20年过去了,但他看起来仍然是那个俊美、纯 洁的20岁青年,尽管他干尽了腐朽堕落的勾当。最后当 他想用刀破坏掉他罪恶的惟一证据——肖像时,刀子却 插进了自己的胸膛,而肖像又回复到了它当初的完美状 态。

《道林·格雷的画像》刚一付梓就招来非议,有人谴责 这是一本在进行不道德的造谣的书, 因为它毫不留情地 暴露了当时社会的种种弊病、尤其是那些表面是正人君 子而实为市侩小人的罪恶勾当。正像作者在小说的第十 九章里表述的那样,"所谓的不道德的书不过是向人们揭 露了他们的肚唇而已。"仔细研读就会发现本书不愧为唯 美小说的佳品,书中措辞华丽,意象独特,而王尔德式的 语不惊人死不休的俏皮话,诙谐幽默,似非而是,诡辩之 辞更是字字珠玑,发人深省。这里不妨举出几例以飨读 者:"感情的好处是领着我们走邪路,而科学的好处却是 没有感情";"男人结婚是因为疲倦;女人结婚是因为好 奇.双方都难免会失望的":"恋爱总是以自我欺骗开始, 以欺骗别人告终的":"你只要做了自己生活的旁观者,就 可以摆脱生活的痛苦了":"女人再婚总是因为讨厌原来 的丈夫;而男人再结婚则是因为太爱原来的妻子。女人 希望碰上好运,男人却拿好运去冒险";"每出一次风头都 会带来一个敌人。要有名望就必须平庸"……小说结尾 的巧妙安排意图告诉人们每一个人都必须为他所选择的 生活方式负责,这也正是小说的意义所在。

孟宪华

### The Preface<sup>®</sup>

The artist is the creator<sup>2</sup> of beautiful things.

To reveal art and conceal the artist is art's aim.

The critic is he who can translate into another manner or a new material his impression<sup>®</sup> of beautiful things.

The highest as the lowest form of criticism is a mode of autobiography. Those who find ugly meanings in beautiful things are corrupt without being charming.

This is a fault.

Those who find beautiful meanings in beautiful things are the cultivated  $^{\textcircled{6}}$ . For these there is hope.

They are the elect  $^{\bigcirc}$  to whom beautiful things mean only beauty.

There is no such thing as a moral or an immoral book. Books are well written, or badly written.

That is all.

The nineteenth century dislike of realism is the rage<sup>®</sup> of Caliban<sup>®</sup> seeing his own face in a glass.

The nineteenth century dislike of romanticism is the rage of Caliban not seeing his own face in a glass.

The moral life of man forms part of the subject-matter of the artist, but the morality of art consists in the perfect

① The Preface: 序言,前言,是王尔德对自己美学思想的总结,因此经常被引用。② creator: 创造者,创作者③ impression: 印象 ④ autobiography: 自传⑤ corrupt: 腐烂的,污浊的⑥ cultivated: 有教养的,优雅的⑥ elect: 特别精选出来的人⑧ rage: 狂怒,盛怒⑥ Caliban: 卡立班, 莎士比亚戏剧(暴风雨)中一个畸形的、野蛮的奴隶。

use of an imperfect medium. No artist desires to prove anything. Even things that are true can be proved.

No artist has ethical sympathies.

An ethical sympathy in an artist is an unpardonable mannerism<sup>(2)</sup> of style. No artist is ever morbid<sup>(3)</sup>. The artist can express everything.

Thought and language are to the artist instruments of an art.

Vice and virtue are to the artist materials for an art.

From the point of view of form, the type of all the arts is the art of the musician.

From the point of view of feeling, the actor's craft is the type.

All art is at once surface and symbol ...

Those who go beneath the surface do so at their per-:15

Those who read the symbol do so at their peril.

It is the spectator and not life, that art really mirrors.

Diversity of opinion about a work of art shows that the work is new, complex, and vital<sup>®</sup>.

When critics disagree, the artist is in accord with<sup>®</sup> himself.

We can forgive a man for making a useful thing as long as he does not admire it. The only excuse for making a useless thing is that one admires it intenselv<sup>®</sup>.

All art is quite useless.

#### OSCAR WILDE

① ethical: 伦理的, 道德的 ② unpardonable mannerism: (常指文艺上) 不可原谅的(矫揉造作的)个人惯用的格调(或表现手法) ③ morbid: (精 神、思想等)不健康的、病态的 ① symbol: 象征 ⑤ peril: (严重的)危险 ⑥ spectator·(比赛等的)观众,旁观者 ⑦ Diversity: 多样性 ⑧ complex, and vital: 复杂而重要 ⑨ in accord with: 同…… 致 ⑩ intensely: 强烈 地,剧烈地

### 目录

序言
导读(3)
The Preface (6)
CHAPTER 1 (1)
CHAPTER 2 (18)
CHAPTER 3 (37)
CHAPTER 4 (52)
CHAPTER 5 (70)
CHAPTER 6 (85)
CHAPTER 7 (95)
CHAPTER 8 (109)
CHAPTER 9 (126)
CHAPTER 10 (138)
CHAPTER 11 (149)
CHAPTER 12 (174)
CHAPTER 13 (183)
CHAPTER 14 (191)
CHAPTER 15 (206)
CHAPTER 16 (217)
CHAPTER 17 (228)
CHAPTER 18 (236)
CHAPTER 19 (247)
CHAPTER 20 (258)

#### 11

#### CHAPTER 1

The studio<sup>①</sup> was filled with the rich odour<sup>②</sup> of roses, and when the light summer wind stirred amidst the trees of the garden, there came through the open door the heavy scent of the lilac<sup>③</sup>, or the more delicate perfume<sup>①</sup> of the pink-flowering thorn<sup>⑤</sup>.

From the corner of the divan<sup>®</sup> of Persian<sup>®</sup> saddle-bags on which he was lying, smoking, as was his custom, innumerable cigarettes, Lord Henry Wotton<sup>®</sup> could just catch the gleam of the honey-sweet and honey-coloured blossoms of a laburnum<sup>®</sup>, whose tremulous branches seemed hardly able to bear the burden of a beauty so flame-like as theirs; and now and then the fantastic shadows of birds in flight flitted across the long tussore-silk curtains that were stretched in front of the huge window, producing a kind of momentary Japanese effect, and making him think of those pallid iade-faced painters of Tokyo who. through the medium of an art that is necessarily immobile. seek to convey the sense of swiftness and motion. The sullen® murmur of the bees shouldering their way through the long unmown grass, or circling with monotonous insistence round the dusty gilt horns of the straggling woodbine, seemed to make the stillness more oppressive. The

① studio:(画家、雕刻师、摄影者、艺术家等的)工作室 ② odour: 气味,香气 ③ lilac: 丁香花,紫丁香 ④ perfume: 香味,芳香 ⑤ thorn: 비楂 ⑥ divan: 可作床用的长沙发 ⑦ Persian: 波斯的,波斯人的 ⑧ Lord Henry Wotton: 亨利·华顿爵士,一些批评家把他等同于王尔德本人,王尔德在1894 年给拉尔夫·佩恩的信中提到:"我认为我是巴西尔·霍华德(小说中的画家),世人认为我是亨利爵士,我倒是更希望我是其他时代的道林。⑤ gleam: 微光;闪光 ⑥ laburnum: 金链花 ⑪ flitted: 掠过,迅速飞过 ① tussore-silk: 野蚕丝 ⑤ momentary: 顷刻的,短暂的 ⑥ pallid, jadefaced painters of Tokyo: 东京的面如白玉的画家 ⑤ sullen: 闷闷不乐的,愠怒的 ⑥ monotonous: 单调的,一成不变的

dim roar of London was like the bourdon<sup>®</sup> note of a distant organ.

In the centre of the room, clamped to an upright easel<sup>(3)</sup>, stood the full-length portrait of a young man of extraordinary personal beauty, and in front of it, some little distance away, was sitting the artist himself, Basil Hallward, whose sudden disappearance some years ago caused, at the time, such public excitement, and gave rise to so many strange conjectures.

As the painter looked at the gracious and comely form he had so skilfully mirrored in his art, a smile of pleasure passed across his face, and seemed about to linger there. But he suddenly started up, and closing his eyes, placed his fingers upon the lids, as though he sought to imprison within his brain some curious dream from which he feared he might awake.

"It is your best work, Basil, the best thing you have ever done," said Lord Henry, languidly. "You must certainly send it next year to the Grosvenor The Academy is too large and too vulgar. Whenever I have gone there, there have been either so many people that I have not been able to see the pictures, which was dreadful, or so many pictures that I have not been able to see the people, which was worse. The Grosvenor is really the only place."

"I don't think I shall send it anywhere," he answered, tossing his head back in that odd wav that used to make his friends laugh at him at Oxford. "No. I won't send it anywhere."

Lord Henry elevated his evebrows, and looked at him in amazement through the thin blue wreaths® of smoke

① bourdon: 风笛的低音管 ② clamped: (用夹钳)夹住,夹紧 ③ easel: 画架 ④ conjectures: 推测, 猜想 ⑤ Grosvenor: 是由先锋艺术家 拉斐尔前派组织的格罗斯文纳的一个画廊名,位于伦敦的邦德街,建于 1876年, 与唯美运动密切相关。 ⑥ The Academy: 美术学院 ⑦ tossing his head back: 把头往后一仰 ⑧ wreaths: 圈状物, 环状物

that curled up in such fanciful whorls from his heavy opium-tainted cigarette. "Not send it anywhere? My dear fellow, why? Have you any reason? What odd chaps you painters are! You do anything in the world to gain a reputation. As soon as you have one, you seem to want to throw it away. It is silly of you, for there is only one thing in the world worse than being talked about, and that is not being talked about. A portrait like this would set you far above all the young men in England, and make the old men quite jealous, if old men are ever capable of any emotion."

"I know you will laugh at me," he replied, "but I really can't exhibit it. I have put too much of myself into it."

Lord Henry stretched himself out on the divan and laughed.

"Yes, I knew you would; but it is quite true, all the same."

"Too much of yourself in it! Upon my word, Basil, I didn't know you were so vain; and I really can't see any resemblance between you, with your rugged strong face and your coal-black hair, and this young Adonis, who looks as if he was made out of ivory and rose-leaves. Why, my dear Basil, he is a Narcissus, and you — well, of course you have an intellectual expression, and all that. But beauty, real beauty, ends where an intellectual expression begins. Intellect is in itself a mode of exaggeration, and destroys the harmony of any face. The moment one sits down to think, one becomes all nose, or all forehead, or something horrid. Look at the successful men in any of the learned professions. How perfectly hideous they are! Except, of course, in the Church. But then in the Church they don't think. A bishop keeps on saying at the age of

① whorls:(指纹的)涡 ② chaps: [口]家伙,小伙子 ③ resemblance: 相似 ④ rugged: 不平的,有皱纹的 ⑤ Adonis: [希神]阿多尼斯(爱神阿芙罗狄蒂所恋的美少年) ⑥ Narcissus: [希神]那喀索斯(因恋爱自己在水中的影子而憔悴致死的美少年;死后化为水仙花)

eighty what he was told to say when he was a boy of eighteen, and as a natural consequence he always looks absolutely delightful. Your mysterious young friend, whose name you have never told me, but whose picture really fascinates me, never thinks. I feel quite sure of that. He is some brainless, beautiful creature, who should be always here in winter when we have no flowers to look at, and always here in summer when we want something to chill our intelligence. Don't flatter yourself, Basil: you are not in the least like him."

"You don't understand me, Harry," answered the artist. "Of course I am not like him. I know that perfectly well. Indeed, I should be sorry to look like him. You shrug your shoulders? I am telling you the truth. There is a fatality about all physical and intellectual distinction, the sort of fatality that seems to dog<sup>(5)</sup> through history the faltering steps of kings. It is better not to be different from one's fellows. The ugly and the stupid have the best of it in this world. They can sit at their ease and gape at the play. If they know nothing of victory, they are at least spared the knowledge of defeat. They live as we all should live, undisturbed, indifferent, and without disquiet. They neither bring ruin upon others, nor ever receive it from alien hands. Your rank and wealth, Harry; my brains, such as they are - my art, whatever it may be worth; Dorian Gray's good looks — we shall all suffer for what the gods have given us, suffer terribly."

"Dorian Gray? Is that his name?" asked Lord Henry, walking across the studio towards Basil Hallward.

"Yes, that is his name. I didn't intend to  $^{\bigcirc}$  tell it to you."

"But why not?"

① as a natural consequence: 结果;后果 ② brainless: 没有头脑的,愚蠢的 ③ fatality: 天数,命运 ④ distinction: 差别,区别 ⑤ dog: 尾随,跟踪 ⑥ faltering: 踉跄的,摇晃的 ⑦ intend to: 想要,打算

"Oh, I can't explain. When I like people immensely, I never tell their names to anyone. It is like surrendering<sup>①</sup> a part of them. I have grown to love secrecy<sup>②</sup>. It seems to be the one thing that can make modern life mysterious or marvellous to us. The commonest thing is delightful if one only hides it. When I leave town now I never tell my people where I am going. If I did, I should lose all my pleasure. It is a silly habit, I daresay<sup>③</sup>, but somehow it seems to bring a great deal of romance into one's life. I suppose you think me awfully foolish about it?"

"Not at all," answered Lord Henry, "not at all, my dear Basil. You seem to forget that I am married, and the one charm of marriage is that it makes a life of deception absolutely necessary for both parties. I never know where my wife is, and my wife never knows what I am doing. When we meet — we do meet occasionally, when we dine out together, or go down to the Duke's — we tell each other the most absurd stories with the most serious faces. My wife is very good at it — much better, in fact, than I am. She never gets confused over her dates, and I always do. But when she does find me out, she makes no row at all. I sometimes wish she would; but she merely laughs at me."

"I hate the way you talk about your married life, Harry," said Basil Hallward, strolling towards the door that led into the garden. "I believe that you are really a very good husband, but that you are thoroughly ashamed of your own virtues. You are an extraordinary fellow. You never say a moral thing, and you never do a wrong thing. Your cynicism<sup>®</sup> is simply a pose<sup>®</sup>."

"Being natural is simply a pose, and the most irritat-

① surrendering: 交出,放弃 ② secrecy: 秘密,秘密状态 ③ daresay: = dare say ④ deception: 欺骗,蒙蔽 ⑤ occasionally: 偶然,非经常地
⑥ row: [口]吵嚷;吵架,口角 ⑦ cynicism: 愤世嫉俗,玩世不恭 ⑧ pose: 姿势,姿态

ing pose I know," cried Lord Henry, laughing; and the two young men went out into the garden together, and ensconced<sup>(1)</sup> themselves on a long bamboo seat that stood in the shade of a tall laurel bush. The sunlight slipped over the polished leaves. In the grass, white daisies<sup>(2)</sup> were tremulous<sup>(3)</sup>.

After a pause, Lord Henry pulled out his watch. "I am afraid I must be going, Basil," he murmured, "and before I go, I insist on your answering a question I put to you some time ago."

"What is that?" said the painter, keeping his eyes fixed on the ground.

"You know quite well."

"I do not, Harry."

"Well, I will tell you what it is. I want you to explain to me why you won't exhibit Dorian Gray's picture. I want the real reason."

"I told you the real reason."

"No, you did not. You said it was because there was too much of yourself in it. Now, that is childish."

"Harry," said Basil Hallward, looking him straight in the face, "every portrait that is painted with feeling is a portrait of the artist, not of the sitter. The sitter is merely the accident, the occasion. It is not he who is revealed by the painter; it is rather the painter who, on the coloured canvas. reveals himself. The reason I will not exhibit this picture is that I am afraid that I have shown in it the secret of my own soul."

Lord Henry laughed. "And what is that?" he asked.

"I will tell you," said Hallward; but an expression of perplexity<sup>®</sup> came over his face.

① ensconced: 把……安置在……上 ② daisies: 雏菊 ③ tremulous: 震颤的,发抖的 ④ insist on: 坚持 ⑤ The sitter is merely the accident, the occasion: 模特只是偶然的临时的东西 ⑥ canvas: 一块油画布 ⑦ perplexity: 困惑